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COVER CORRECTION

The ballerina on the upper right side of last month's cover is Alicia Alonso, not Nora Kaye.

This month's cover was painted by that talented artist, Helen Kunic.

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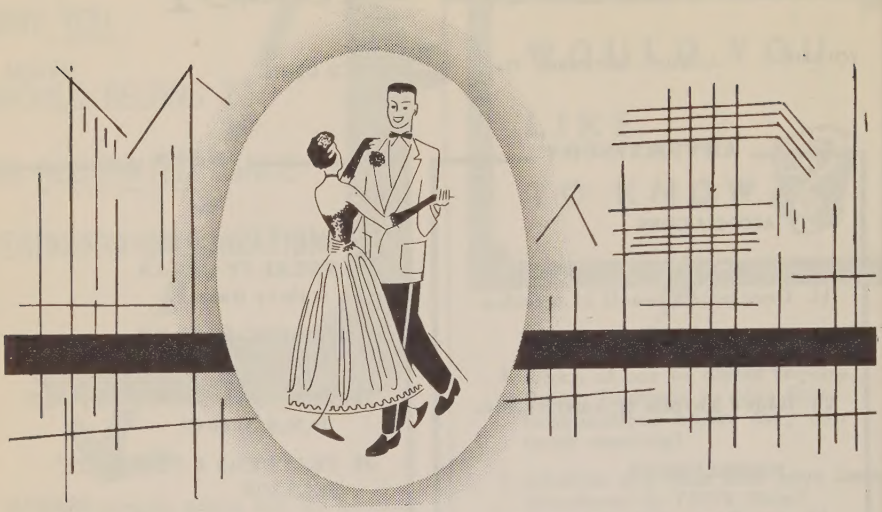


THE TANGO LEAVES OFF WHERE IT BEGAN

by Aubrey Haines

A shrill, sweet melody breaks into the silence of the night. Leaning against the standard of a kreosene lamp in the old Boca section of Buenos Aires, a young rowdy waiting for his girl whistles an improvised tango. The youth—hollow-eyed, with a kerchief around his neck, high-heeled boots on his feet, and a carnation stuck behind his ear—looks away with indifference as the girl's silhouette looms in the darkness. In the silence he begins whistling again the melody that, as the years pass, will be known around the world. Thus the tango was born more than a half-century ago in the suburbs of Buenos Aires.

It was sung and whistled by the neighborhood people long before it was written down. From district to district guitars and petty ruffians' voices carried it. On the lips of the horsecar conductor it passed through the center of the city, where it was rejected. Eventually it became popular in Buenor Aires.

Today, however, the tango appears to be on its last legs in its homeland. Rock 'n' roll, jazz, changing styles and fads, and advanced age are taking their toll on the dance that—together with the gaucho, steaks, and Patagonia—became a symbol of Argentina.

Not long ago an alarmed group of Buenos Aires newspapermen banded together with entertainers and laymen to form the Center of Friends of the Authentic Tango. In suburban Ramos Mejia, a thirty-year-old metalworker, wore out two professional partners and several pairs of shoes in a 130-hour tango marathon to awaken interest in the dance.

In a radio debate Argentine writer Ernesto Sabato said that the tango was decidedly dead. "The young people wear blue jeans and whistle jazz," he said. "Some of the people still preserve the tango,

but the new generations have lost it." Vigorously dissenting, his two fellow panelists defended the smutty lyrics of early tangos. Carlos Marin said, "An exhibition of the tango was once viewed by the Pope, who found it unobjectionable." But it was not always that way. In fact, the tango's troubles began even before the dance was named.

The first piece of land was sold in Buenos Aires in 1584 for a horse and a guitar. The guitar was promptly put to use, and slowly there evolved a music blended from local moods and strains from Spain's Andalusia region. Late in the eighteenth century the local viceroy decided to hold public dances in a barnlike theater in what is now downtown Buenos Aires in hopes of luring the society set away from objectionable suburban establishments. In the half-light of candles that threw off more wax than light, couples whirled to the rhythm of the fandango with overtones of the tango still to come.

In 1792—about the time that the clergy was condemning the new dance—a skyrocket from a near-by celebration flamed into the wooden roof, and the theater burned down. Taking no chances, Father José de Acosto condemned the dance in a searing sermon that so irked the viceroy that he ordered the priest ousted and demanded "equal time" in the same pulpet. Another priest was named to make the reply. His answer, in which he referred to the marriage of dance with devotion, struck Church authorities as sacrilegious and in turn brought down their wrath.

The music and dancing retreated to cheap taverns, where they might have remained if word had not reached the royal court of Spain, where an edict's outlawing the scandalous music was issued. At a meeting of the royal ministers, however, the king was persuaded to give the music a hearing, and an expert couple was summoned to demonstrate the dance. Soon the king and his ministers were keeping time, clapping their hands then tapping their toes. The ban was lifted.

In Argentina the tango prospered during the first forty years of this century—but principally in Buenos Aires. People in the interior regard the tango as a Buenos Aires invention and vice. It enjoyed an artificial revival during the years when Peron required all radio stations and night clubs to play fifty per cent Argentine music, which meant mainly tangos.

However, if the tango is now in trouble in Argentina, it is on the rebound elsewhere. An Argentine musician returned from New York with glowing reports of a new "jazz-tango" which is gaining impetus there. From Paris comes word that the tango is enjoying a parallel revival with the fashions of the 1930's. Even in Argentina the tango has weathered some bad moments in the past.

When the dance was popular, scholarly enthusiasts split into factions and argued endlessly over fine points of technique, rejecting false elements with all the intolerance of jazz purists. Argentine intellectuals such as Ezequiel Martinez Estrada wrote learned essays about the dance. Calling it "the most beautiful of all popular dances," Waldo Frank compared its stylized profile motions to the figures on Egyptian bas-reliefs. The Japanese came to prefer it to any other Occidental dance. Taking the Argentine tango to its heart, Montmartre sent it back home with a French flavor. German or-

chestras played it with a martial beat and blaring woodwinds. In 1914 George Gershwin—then a youth of sixteen—played a composition at his New York debut recital listed simply as *Tango.*

Now that the dance is hallowed throughout many parts of the world, some persons dispute its origin in the Buenos Aires slums. Denying its being typical of Argentina, they even attribute an Andalusian background to it because—briefly at the end of the last century—a *tango-andaluz* was popular in Spain. Actually, however, neither the name nor the music is of European origin. The rhythmic chant, "Tan-go!" used to start off the *candombes,* Negro dances accompanied by drums. The definition given by the Dictionary of the Royal Spanish Academy is "Fiesta and dance of the Negroes or common people in America."

About 1880 the salons of the Buenos Aires town houses were still echoing to the waltz, the mazurka, and other European imports. But on warm nights, when the grilled windows stood open, the young ladies' dancing under the vigil of chaperons could hear a very different kind of music. If the breeze came from the river, where the Negroes and mulattoes assembled for the *candombe,* it brought with it the beat of African drums. If the wind came from inland, the guitar music of the pampas invaded the perfumed salons from the Plaza Miserere. Here gauchos who brought wagonloads of goods to town stamped out *malambos* or sang *vidalitas* around bonfires.

The man of the suburbs was not gaucho, Negro, or aristocrat. A native product of the Buenos Aires outskirts, he was a mixture of immigrant and Creole. Scorning the Negro, he looked upon the gilded youth of society with mingled envy and ridicule. Of all the people in Buenos Aires he was in the most intimate contact with the three kinds of music wafting over the city. His own dance on the dimly-lighted sidewalks where he and his neighbors gathered on summer nights was the *milonga.* Slower than the tango it sounds surprisingly Caribbean. Its original agitation was tempered before long by the suavity and Cuban cadence of the *habanera.* This dance by the turn of the century evolved into the *tango-milonga* then into a likeness of the modern tango.

In 1914 Pope Pius X gave his approval to a letter written by Basilio Cardinal Pompili, Vicar-General of Rome, reproving the sins creeping into civilization via the tango. The Cardinal Vicar confessed himself "deeply grieved to learn that an attempt is being made to introduce a certain dance from over the seas which gravely outrages modesty and which has already been condemned by many illustrious Bishops and prohibited even in Protestant countries." The letter was edited by the Pope to eliminate some of the vehement expressions it originally contained.

The Cardinal Archbishop of Paris, however, was more unsparing. His letter declared dancing the tango a sin which must be confessed and for which penance must be done. He added: "We condemn the dance imported from abroad known under the name of the tango, which—by its nature—is indecent and offensive to morals and in which Christians may not in conscience take part. It will, therefore, be the duty of confessors to take notice of this in the administration

of the sacrament of penance."

In answer to a questionnaire sent out by the New York *Times*, many prominent Protestant clergymen stated their viewpoints. Their position was rather one of caution, realizing the possibilities of danger in overindulgence but also holding that the dance was refining itself. Episcopal Bishops Nelson and Darlington were of this persuasion. The latter said: "My own opinion, so far as I have been able to observe, is that the new dance is no worse than the old dances which preceded it. In fact, I think that the tendency is more and more towards stately walking dances and will eventually bring back the old-time minuet, to which there could be no possible objection. The present craze for dancing, which has driven out so completely the former craze for bridge-whist, is a great improvement. Gambling and drinking could be combined with bridge-whist, but they cannot well be with dancing. Evil-disposed persons will make evil of everything, but the tendency of dancing in proper places under the proper chaperonage is, I think, beneficial and proper."

Before 1915—if they had seen tango dancing at all—respectable people from the center of Buenos Aires would shrug and say: "The tango? That's for those neighborhood toughs!" The dancers' movements were notably sensual, though the music then was considerably less so than now. Hence for a decade or more the tango was confined to the lowest kind of taverns. In the end the dance did not invade the drawing rooms; instead society came to the suburbs to seek it out!

The first place where young men and women of character danced the tango was a German beer garden called Hansen's in Buenos Aires' Palermo district. A blonde dancer named Mireya performed at Hansen's. Not the first or the greatest she and her colleagues sang in a hoarse voice and dressed like male gigolos in dark tight suits and slouch hats, with kerchiefs around their necks. Despite the competition there was something about Mireya that made her the subject of many tangos since then. Bands of young men who had heard rumors of her began to visit Hansen's to watch her dance.

Among the youths who came was the Italian Baron of Marchi, who was so intrigued by the tango that he resolved to vindicate it before polite society. Under his aegis an exhibition was held in one of the salons, which was attended by young girls and their grandmothers who must have been a little scandalized. If they had any protests to offer, they had no opportunity to make them to the baron himself, for he took to the dance floor and engaged in an expurgated version, polished and refined for the downtown drawing rooms. The exhibition was a tremendous success, but the adversity of the tango was not yet ended.

Though young people danced it frenziedly, their elders continued to look upon it as indecent. Finally the dispute reached Pope Pius XI, who agreed to pass judgment upon it. In what must have been one of the most unusual scenes ever arranged in the Vatican, Casimiro Ain, the leading dancer of the day, performed the tango with his partner to the music of a phonograph before the attentive pontiff. Unlike his predecessor, Pius X, the new Pope gave the

princes of the Church his sanction of the tango.

In Argentina the tango has always been considered very masculine, where it was performed to the accompaniment of contrabass, violin, piano, and *bandoneon*. The last, a low-voiced accordion or concertina of German origin, is said to "cry."

The dance became established early in America. Everyone knows *La Cumparsita*, *Adios Muchachos*, and—under the name *Kiss of Fire —El Choclo*. In the early 1950's Leroy Anderson's *Blue Tango* exhausted every patron of restaurants containing juke boxes.

The late Rudolph Valentino danced the tango in *The Gaucho* and in *The Four Horsemen of the Apocalypse*. Strangely, however, Valentino's performance of the tango bore scarcely passing resemblance to anything Argentine. The actor's heavy-breathing passion, his whip, and his Spanish costume were laughed at in Buenos Aires. American orchestras and dancers in general still give the tango a tropical languor completely foreign to the genuine dance. One of the best-known American tangos, Vincent Youmans' *Orchids in the Moonlight*, was played in the film, *Flying Down to Rio*.

Only France, of all the countries to which the tango spread, has left a permanent imprint upon the dance. It was exported to Paris in the 1920's under the aegis of orchestra leaders. In Paris its style jelled. The young men who had gone to Hansen's to learn it, now exhibited it at the Moulin Rouge and at the Perroquet. The well-known *Jalousie* is a typical French tango, with its slow, heavy rhythm.

Yet being danced in France, Germany, Japan, and the United States by millions of persons to whom its rhythm is foreign has not robbed the tango of its personality. It remains the dance of Buenos Aires, even though it is fast losing out where it originated. The titles of popular tangos over the years reflect the city's recent history: a duel and the arrival in port of a big ship.

Thus the tango has gone out from the suburbs of Buenos Aires to many parts of the earth. It is quite probable that at this very moment someone somewhere is dancing the tango—but not in Buenos Aires.

PACIFIC BALLET COMPANY IN IMPRESSIVE LOCAL DEBUT WITH SIX ORIGINAL BALLETS

By Richard Seymour

On May 26-27, the newly formed Pacific Ballet Company made an especially impressive and professional local debut at Veterans Auditorium.

The first evening's program included Jack Johannes' "Simple Symphony," Marc Wilde's very popular "Miraculous Mandarin," "Don Quixote Grand Pas de Deux" and a disappointing premier, "Jazziana," to music of Teleman and with choreography by Mr. Wilde.

Mr. Johannes' work is one of the very few genuinely lighthearted ballets we've seen here in some time. It is wonderfully honest and uncloying in its effect. Its not overly substantial choreography is pure and free. "Simple Symphony" has a great deal of integrity, too, which is a nice thing to find in a ballet. There is not one idea of bad taste in the work. The choreographer is to be congratulated and encouraged. If Johannes can inject some more *dance excitement* into his next piece while maintaining his humility and taste he will have a one hundred percent ballet to show us.

"The Miraculous Mandarin" received slightly inferior stagings on both evenings. The work is not strong in "pure choreography" and must depend on good timing and dramatic projection for its effect. Its effect is sensational when the piece is put together on stage properly and its strange the company does not see to it that the piece comes alive and stays alive. Too many complete, boring lapses occur and the piece—being the type work it is—suffers considerably. It may be that the choreographer's unfortunate and untimely illness prevented him from overseeing these stagings of his impressive work. The dancers/actors in the piece were all fine, especially Ron Poindexter (who really is responsible for making the ballet congeal into a solid, meaningful work), including Grace Doty and Christine Bering. Poindexter is a superb actor and an unusually forceful dramatic mimist. The work owes perhaps too greatly to his brilliant work. It also is indebted to Bartok's supremely dramatic score, to Miss Doty's subtly integrated artistry in pure dance passages, to Mel Brenner's atmospheric set and to Wilde's genius for imaginative, violently dramatic use of the whole. The ballet is less dependent on *real choreography*. For it has no choreographic form, no kinesthetic *leit motif*. Pure dance passages exist only as dramatic divertissements and are not the core of the piece. But when "Mandarin" is done well a serious audience is in for a rare, exciting experience.

Th "Quixote" pas de deux by Miss Bering and Alan Howard offered an excellent opportunity to enjoy Howard's precise—though not overly sensitive—technique and Miss Bering's elegant silhouette and controlled, tasteful dancing. Her execution however was curi-

ously lacking in its usual zest.

The main trouble with "Jazziana," and I do not mean to make a wisecrack of this remark, is that it is basically a bad ballet. At times, in the trio for Eva Serrana, Poindexter and Victoria Mansfield, for example, it is guilty of ugliness and bad taste. Generally it suffers from dull, undynamic choreography. The piece just doesn't swing along and is only a series of hundreds of individual dance steps—which, incidentally, are quite good from a conceptual point of view—that do not flow together. One might get the suspicion from watching this work and "Pas de Huit" that Wilde is not a creature of pure, abstract choreography. That he can choreograph in this manner, however, is cogently illustrated by his lovely, sensitively conceived and executed rustic piece to David Diamond's music, "Rounds."

"Pas de Huit," a repeat of "Mandarin," an uneven, but tremendously exciting "Raymonda" pas de deux, Wilde's "Variations for Fun" and 'Rounds" comprised the Saturday evening program. "Pas de Huit" had a challenging score by Milhaud (that's Milhaud of the subtle, light-as-a-feather sense of humor and wit) and exceptionally pretty costumes by Don Ransome. Wilde battled bravely, I imagine, to make his dance composition as prettily charming as his dancers, the costumes and Milhaud's score. Unfortunately he didn't succeed (perhaps he will re-make the ballet, it is a good idea and worth saving and Wilde has the talent to succeed with it) and again we had a piece that just didn't "dance."

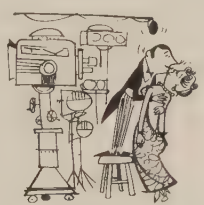
Janet Sassoon's dancing in the pas de deux was real ballet-excitement, and for this reviewer at any rate, the highpoint of the company's performances. She didn't dance so well as she is able on this occasion, although an artist of her merit is wonderful even on an "off" night, and her unfortunate European style worked against her performance, but she was nevertheless terrific to watch. She has amazing, strong basic technique and wonderful power. Miss Sassoon also has rare and excellent taste and an exciting sense of attack. Her dancing in this piece was vital and even the tiniest touches of her interpretation were magnificent. She should be more careful, though, in her *type* of styling. She has a fine sense of style, but she picks the wrong variety of theatricality for American audiences. Alan Howard put on a brilliant display of controlled, virtuoso technique as his part in the work.

"Variations for Fun" is a valuable if not completely successful light ballet with some quite excellent touches and some not too interesting segments. The Marionettes routine is completely dull, Snake Charmer is nicely danced by Miss Bering, but too long for its limited dance-interest. Toreador is valuable only for Howard's wonderfully zestful dancing. The Princess Fatima boasted the fine comic talents of Hildur Mahl (she is that rare dancer who can make you laugh just by the way she holds an arm, moves a leg, etc.), and La Danse displayed again the fine talents of Poindexter and a nice job by Patricia Te Roller.

Wilde's beautifully created "Rounds" closed the evening on a very satisfying note. Here the choreographer allowed himself to be truly, lyrically inspired by the musical stimulus and by the stimulus

of his own quite simple and lovely concept of what he wanted his work to be. This is a ballet that can be danced and is danced by the company in fresh, lively fashion. In the piece Wilde blends his genius for off-beat, originally imaginative theatre-movement with a bubbling sense of legato choreographic phrasing. "Rounds" is no collection of unrelated steps as are "Jazz iana" and "Pas de Huit." Perhaps because he was less serious about the creation of "Rounds" Wilde achieved more in the end. The piece is relaxed, simple and enchanting to watch. The company's surprisingly adept corps de ballet of young dancers looked especially good in this piece which they obviously enjoyed dancing. Gwenn Barker and the other soloists of the cast, especially Howard, were fine. Rita Agnese and Victoria Mansfield both showed mature and excellent poise and feeling in the work and in their other dancing, generally.

The company gave an additional performance June 2 owing to demand of ticket buyers. It is a pleasure to welcome the Pacific Ballet to San Francisco and the Fall Season planned by the group is to be highly recommended and looked forward to. It is a company of considerable artistic potential and one which may be looked at and criticized on a gratifyingly high aritstic level. Let's hope the Pacific Ballet gets the support it deserves.



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NEW YORK dance report

by D.N.S.-Russell

Irine Fokine is preparing 10 of her most advanced girl students in a special summer course for merging into a professional unit this fall. Miss Fokine, whose Ridgewood, N.J., student ballet company of 30 dancers, performs several times a year in the area, is planning to establish a segment of the company as a smaller, separate professional group comprised of six boys and six girls. The ten advanced students with her summer camping in Cape Cod will audition for the company upon their return, when auditions will also be held for male dancers to round out the unit. There is a hope that union salaries will be paid. Several engagements are tentatively set for the coming season of both the large and small companies. One tentative booking is for 13 consecutive performances this fall of Miss Fokine's "Adventure in Ballet" program, telling the history of ballet from its earliest days. Another date is for two performances with the North Jersey Philharmonic Orchestra in early December, featuring her 45-min. "The Lyric Suite." Seasonal performances in Paterson, N.J., of "Nutcracker," and "Hansel and Gretel" are scheduled for Dec. 29 and 30 also.

During Miss Fokine's absence from her Ridgewood school, her classes were to be taught by her brother, Leon Fokine, of Washington, D.C. . . . To add to the family's activities, cousin Vitale Fokine, son of the great Michel, is currently in prominence with the release of his translation from the Russian of his father's own memoirs . . . The book, originally titled "Against the Tide" (from a statement of Michel Fokine's philosophy now used in the preface), has been renamed simply "Fokine," subtitled Memoirs of a Ballet Master. Edited by Anatole Chujoy, the material was nevertheless translated, compiled and partly written (to cover gaps in his father's account) by Vitale Fokine.

It is an impressively simple and sincere account of Michel Fokine's early life and artistic evolution, through his early years of dance training, his love of painting, music, and travel, all culminating in his revolutionary concepts of choreography which indeed set him "against the tide" of traditionalism. Published by Little, Brown & Co. ($7.50), it is a valuable addition to the existing literature on dancing, and a fascinating portrait of a man whose artistic humility led him through all the paths of discovery to achieve rare greatness

in a field where immortality is seldom achieved.

* * *

Robert Haddad, who is in charge this summer of hiring dancers for the five Guber, Ford, Gross tents (for which four other choreos. are Joyce Trisler, Bill Foster, Peter Conlow and Louis Johnson), has been signed to stage a new off-B'way revue this coming fall. With his assistant, Nora Bristow, he will stage "Fourth Ave. North" for producer Shippen Gerr, rehearsals scheduled to begin end of August and the show to open Sept. 28 at Seven Arts Center Theatre. Mr. Haddad this season also staged "Guys and Dolls" with Tony Martin and J. P. Morgan for the Oakdale, Framingham, Wallingford tents . . . Valentina Litvinoff was offering two-hour sessions of technique and "performance problems" on her summer schedule . . . George Zorich was to participate in the Jacobs Pillow Dance Festival July 4 on return from appearances with Marina Svetlova at the Theatro Colon in Buenos Ayres . . . The Moiseyev dancers were to dance four final performances in New York July 6 through July 8 at Madison Sq. Gardens, featuring an all-request program of the most popular works of the 1958 and present season.

Averil Tong offered a program of classic, folk, acrobatic and aborigine dances at the High School of Fashion Industries May 27, under auspices of the Overseas Chinese Music and Arts Center, Inc. . . . Her daughter, Medy Tong, was among dancers, who also included Ellison Gee, Orchid An, Tisa Chang, Helen Ho, Mei Mei Meng, Wa Wa Meng, and Little Little. Pat Tan and Linda Teh modeled ancient and modern costumes . . . The Children's Ballet Theatre performed May 27 and June 2, presenting its 130 young

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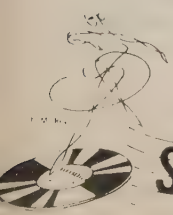

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dancers of four to 15 years old in a program highlighted by "Gulliver's Travels," a ballet choreographed by company director Christine Neubert (Poulenc-Malcolm Arnold-Carl Orff). Miss Neubert, who heads the Riverdale Academy of Dance, draws her performers mainly from pupils of the academy and other educational institutions. She founded the company "for the purpose of giving the youngsters a chance to gain theatrical experience from the start." It performs to adult and child audiences on a non-profit basis and repertoire includes several divertissements and another ballet by Miss Neubert, "The Moods of Youth."

* * *

Jean-Leon Destine and his company were scheduled to begin a concert tour June 21 of the Caribbean area, to cover Jamaica, Haiti, Trinidad, Puerto Rico, British Guiana, Martineque, and Barbados . . . Ruth St. Denis was presented June 4 in a benefit program by and for the Eleanor Gould American Creative Theatre, New York . . . June 10, the Dance Notation Bureau held a Dansnotator Demonstration with the assistance of elementary students and the Repertory Group . . . Among dance stars who were scheduled to have participated as guests in the ANTA Dance Theatre Festival in Hollywood, June 9, 10, 11, and 16, 17, 18 were Gene Kelly, Mitzi Gaynor, Michel Panieff, and Tony Charmoli.

Ron Fletcher who flew to Moscow for the premiere of his second "Ice Capades" company in May, is scheduled to return to Hollywood to start filming "State Fair" (which will go on location in Dallas, Tex.) upon completion of his present work choreographing a new show for the first "Ice Capades" company. The new show opens at Madison Sq. Garden Sept. 1. The Moscow company carries last year's show, plus two specials for the Russians staged by Mr. Fletcher—a salute to Moiseyev, translating his dances onto ice, and a spectacular Gershwin number over which "they went wild at the opening," he reported. His next movie will feature a big aqua ballet scene and a dance of all nations sequence. His last movie project was a multi-million cinamascope "sort of version of Snowk White" on ice, featuring Olympics champ. Carole Heiss, and due shortly for local release.

The dance studio in Brooklyn of Rickey Alexander was scheduled to present the second Ace of "Swan Lake" plus 30 other features at the annual recital June 18 at the Walt Whitman Theatre. Miss Rickey awards an average of six scholarships annually, which are announced at the recitay, and are renewable on an unlimited basis depending on talent and interest of winners, and whose values range from one to all courses taught at the school, including ballet, jazz, tap, and modern. Last year's six-year-old winner of one award, Helene Jacobbowitz, defined as having "something for Broadway" and exceptional talent and interest, was again selected this year.

* * *

A new "opposite Parr" TV show, PM East, PM West, MCd by Mike Wallace, and beamed New York to S.F., San Francisco to N.Y., will include among regular guests Lionel Shepard, pantomimist, and his guitarist narrator Jimmy Gavin, with occasional members of his company . . . Mr. Shepard also has signed with producers John

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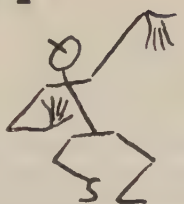

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Mrs. Feibich has been appointed company director of Fred Berk's "Song and Dance Around the World" program, which is to expand to include the work of guest choreographers in its repertoire. Mr. Feibich will stage two numbers, a Russian folk, and a Jewish folk scenes in a new off-Broadway production, "Sunset." The play, adapted from the translation of a Russian work by Isaak Babl, will be directed by Norman Rose, produced by Matt Harlib and Noel Behn, associated with the Cherry Lane Theatre. Mr. Feibich may also appear as a dancer in the cast. Rehearsals were to start the last week of August. In addition to these activities, Mr. Feibich and his wife are planning to rebuild their concert group for 10 to 15 fall bookings in and out of town next season. Recent activities have included dates at the Waldorf-Astoria in New York, and the huge (6000 seat) McCormick Theatre in Chicago . . . Polish choreo. Leon

Anlen has returned to N.Y. from Paris France . . . Micheline Bardin was guest artist in June at the Houston, Texas, Millionaire's Ball, with a deluxe edition of her current nitery act.

Maria Tallchief and Erik Bruhn appearing with the Andre Eglevsky Festival Ballet were the only dance program scheduled (June 29) on the Stadium Concerts season this year at Lewisohn Stadium . . . Jose Greco was to guest June 24, and Judy Garland July 1 at the Forest Mills Music Festival.

* * *

Choreo. Edith Stephen departed for Bellport, L.I., to start rehearsing "The Pink Rose," an original musical (Roberts, Woodward, Scibetta) opening at the Gateway Playhouse June 29 . . . During the season dance companies and soloists will be invited from New York City to guest, also to present concerts in programs at the Hampton Arts Theatre of Sue Pinsleur (Musical Artists) in East Hampton, L.I. . . . Miss Stephen plans a Hunter College concert with her company in the fall . . . Shirley Broughton's Studio Theatre gave its final spring performance in June, will resume operation in September, with a series of four Sundays on, four off, programs featuring her company . . . Present company members include Robert DuMee, Gene GeBauer, Louanna Gardner, Diana Paoli, Lee Lewis, Bud Fleming, Zack Matalon, and Miss Broughton.

* * *

Eleo Pomare, formerly of Colombia, South America, now of New York, received a John Hay Whitney Foundation Fellowship this year . . . Fellowship applications must be filed before Nov. 30 each year for the next. Information and forms obtainable from the Foundation, 630 Fifth Ave. . . . The Robert Joffrey Ballet Company has received a grant to commission three or four choreographers to work with the company at its school for four weeks during August and September . . . The grant is offered to "enable a professional company and choreographers to work together without pressure for an extended period of time." An open run-through of new works is planned for some time in September at a New York theatre.

Isadora Bennett, dance world publicist (Martha Graham and others) head the new Asia Society Performing Arts Program which makes its bow in September as a cultural exchange medium . . . Miss Graham is on the Advisory Committee which also includes Ted Shawn and Juilliard School of Music President William Schuman. Auspiced by the Asia Society, directed in New York by Paul Sherbert, the program will bring three groups, two of them dance groups, as its main guest attractions for the 1961-62 season, to tour large and small cities. The Ceylong National Dancers are booked January through mid-April, Indrani and Co. early fall through November, and Ravi Shankar and his music is the third attraction. Dance, music, the theatre arts, crafts and design are to be represented on an extensive basis by performances, exhibits and film showings to service both major areas and remote educational centers . . . Present bookings include more than 78 cities.

SAN FRANCISCO BALLET MARKS MOST SUCCESSFUL SEASON THIS SPRING

San Franciscos' "exuberant, youthful" (Time) ballet company scored the most successful season in its short but high-leaping history this spring. Marked by the smash introduction of General Director Lew Christensen's "Original Sin," the six-week spring run saw about half of the 24 performances SRO—with ballet fans lined up waiting for cancelled reservations as Managing Director Leon Kalimos stood alternately smiling happily and wringing his hands.

"Original Sin," danced to original music by John Lewis (of the Modern Jazz Quartet), was responsible for a good share of the season's success. By closing night it had been done 14 times, instead of the five originally scheduled. Each time, as danced by Roderick Drew as Adam and Sally Bailey as Eve, it drew an audience response that fully justified San Francisco Chronicle critic Alfred Frankenstein's judgment that "it is, I think, a hit, and should last in the repertoire a long time."

The season also gave support—if it is needed at this late date—to Christensen's reliance on the creation of new dancers and new ballets. "You have to create for the future" is Christensen's answer to those who ask "why don't you do more romantic ballets?" "We'll do white ballets," he says, "but you can't indefinitely recreate ideas from an era that is long dead."

STUDENTS ON FORD GRANTS

Back row, left to right: Robert Vickrey, Edward Murray, Clinton Rothwell. Middle row, left to right: Nancy Robinson, Jean MacGregor, Christie Sharp. Front row, left to right: Cynthia Gregory, Roberta Swing, Zola Dischong, Kathleen Doherty.

Working on the base of the San Francisco Ballet School, originally developed to supply talent for the San Francisco Opera, Christensen and Kalimos have added the two other essentials for a vital ballet company—a theater (the Alcazar in San Francisco) and an adequate season (the 1961 spring repertoire

was the company's second, the company now feels it is on firm footing and plans to make the spring seasons permanent,

The last two years have also changed the image of the company as one that was known around the world (the State Department sent it overseas on three long tours in 1957, 1958 and 1959) but rarely seen in its home town (except for the Christmas season devoted to "Nutcracker" and "Beauty and the Beast."

The company now has an active repertoire of 35 ballets, 14 of them performed during hte spring season. It has a group of leading female dancers (Sally Bailey, Jocelyn Vollmar, Fiona Fuerstner, Virginia Johnson) who are in their prime, with a full array of younger talents coming along to succeed them, and a group of home grown male leading dancers (Roderick Drew, Michael Smuin, Kent Stowell, Julien Herrin) who, at 22 to 25, have many excellent years ahead. The company is also benefiting from 18 Ford Foundation scholarships that help the best young dancers west of the Mississippi to study with the San Francisco ballet.

Through old ties wit hthe New York City Ballet, the company uses the Balanchine choreography for "Swan Lake" and this year introduced to San Francisco his "Symphony in C." Alexander Fried, of the San Francisco Examiner, called the company's performance "a big-league ballet achievement." This season saw a second successful new Christensen ballet "St. George," to music by Hindemith. The decor was by Maurine Simoneau, a dancer in the company who has joined John Furness, who designed "Original Sin," and Tony Duquette in contributing to the visual brilliance available in San Francisco. Ottavio de Rosa conducts the ballet orchestra through the range from Lewis' jazz tempo to Benjamin Britten and Tschaikowsky.

In his comments on "Original Sin." Christensen says: "It's essentially American. It's an American idea adapted into American music rather than an imported European idea."

FORD FOUNDATION AIDS BALLET IN AMERICA

Writing with restraint after the Ford Foundation scholarship program for dancers was but one year old, Lew Christensen said "The result of this work will of course remain to be seen but it is our opinion that the Ford Foundation has launched a program of great benefit to the art of ballet that has more far reaching implications than was originally anticipated. It has, for the first time, coordinated the interest in better ballet in this country. It has pointed the pupil toward a professional attitude of study and given the talented student a place to further his efforts."

The San Francisco Ballet School was one of the two organizations chosen to give advanced training to dancers in the competitive atmosphere of a leading ballet company and opportunity for employment in the professional theater.

The western states were accepted by the San Francisco Ballet as its area; within two months 1200 inquiries were sent to schools teaching ballet and letters containing photographs, measurements, and histories arrived daily in the San Francisco Ballet mail. Lew and Harold Christensen had taken upon themselves the task of personally visiting the schools and auditioning the students in over twelve different states.

In May the two brothers scheduled auditions in Washington and

Oregon and in the succeeding months, whenever the Christensens or Leon Kalimos, Managing Director of the Company, could free themselves from work directly connected with the S. F. Ballet, they drove and flew all over the west. Utah and Colorado were covered by the middle of June, California by September, and Arizona, New Mexico, and Texas in November and December. Talented dancers, who within three years could be ready to perform with the company, were given the opportunity for intensive work with internationally respected teachers and choreographers to prepare them for a career as dancers.

Christensen, in meeting with young dancers, teachers, the press, and regional leaders in ballet, envisioned far greater scope for the program. Aside from pre-professional study for talented students, every possible aid was offered to teachers struggling to make ballet a part of their community's cultural growth. The San Francisco Ballet School has set aside ten days during the 1961 Summer Session in in which teachers can come without charge to audit classes, attend lectures, and discuss technical problems of teaching and performing. Among the experts on hand for the summer lectures are Eloise Arnold and Everett Mason. Mrs. Arnold, who has traveled around the world three times with the San Francisco Ballet is one of the most experienced wardrobe mistresses in show business. Known as Mrs. "A" to all the artists she works with, Mrs. Arnold's execution from the designer's plate is so fine that Tony Duquette, of CAMELOT fame, looking at the finished DANCES CONCERTANTES costumes, commented that they looked like work imported from one of Paris's most exclusive high fashion salons. Everett Mason, who for many years created make up for the world's leading singers with the San Francisco Opera, will discuss and demonstrate make up technic.

The San Francisco Ballet also offered materials and professional assistance whenever needed to regional companies. Ballets not in the immediate repertoire of the San Francisco Company would be borrowed and soloists from the San Francisco Ballet would be made available at certain times for guest

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WALDWICK, N. J.

Rehearsing the dance routines for *West Side Story*, Dick reveals a natural grace and animal vitality. He won the coveted role over lots of stiff competition.

appearances with the regional companies.

An advisory and assistance program such as this is also very important to the large ballet companies for good regional ballet throughout America will bring bigger and more knowledgeable audiences to performances. In ballet as well as in baseball interest in the professional starts with home town appreciation of the art, and a greater audience of educated and enthusiastic ballet goers, established in this way, will have direct results in the box offices of the touring companies.

What end effect the Ford Foundation project will have on the American theater cannot be predicted, yet it is becoming very clear that with unity of purpose and cooperation among teachers a stronger and more vital ballet will emerge in America.

Photo is reprinted from Motion Picture Magazine.

DICK BERMER
HE'S A COMER

Dick recalls, "I noticed the guy next door, he was in his late teens. He could do something that fascinated me. He could dance. I watched him do a tap routine just once and that was it.

"My mother was very understanding. She saw the clumsy attempts I was making on my own when I was trying to tap dance. She let me take lessons. My teacher, Al Ross, now a top choreographer, was a tremendous help. He not only taught me to dance, but later he suggested I audition for a local TV show that was looking for sub-teen performers. I auditioned and was accepted."

Ed. Note: These are the words of upcoming young Richard Beymer (West Side Story) and former pupil of Al Ross (formerly with the Three Blue Blazes—a trio of the best in Tap), and now conducting his own studio in South Gate, California.

SAN FRANCISCO GIRL SIGNED

Stephanie de Menezes, concert dancer, has just signed a contract with the Pilar Lopez Spanish Ballet Company in Madrid—the only American girl ever to have been accepted by this distinguished company. Only other Americans ever to have been members of the group are José Greco and Vicente Romero.

The San Francisco girl, who toured California successfully for three years with her own program of dances, had for some time hoped to meet Pilar Lopez, sister of the late Argentinita and widely acclaimed as the First Lady of the Spanish Dance.

Although she received offers from other troupes upon her arrival in Madrid last fall, Stephanie preferred to wait until Lopez had returned from her tour in the Orient and was able to grant her an audition. The company begins a tour of Italy this month (July), and Stephanie's first appearance on a European stage will be at Verona, Italy.

Stephanie will take with her a phonograph so light that it can be carried with one finger, in order that she can do her daily *barre* to the music that she had arranged in California. The distinction of her dancing is, in part, due to her solid balletic foundation in the Cecchetti tradition.

Stephanie was a student of Guillermo del Oro, maitre de ballet who was associated with the late Adolph Bolm. Following her graduation from Dominican Convent in San Rafael, she studied in London at the studios of Lalagia and Elsa Brunelleschi. Her ballet teacher was Nesta Brooking.

The young artist will dance under her own name of "Estefania."

GERHARD SAMUEL TO CONDUCT FOR SAN FRANCISCO BALLET

Gerhard Samuel, musical director and conductor of the Oakland (Calif.) Symphony Orchestra, has been appointed conductor for the San Francisco Ballet, according to Lew Christensen, general director of the ballet company.

Samuel, 37, succeeds Ottavio de Rosa, who is now director of the Ankara (Turkey) Opera Company.

→

Gerhard Samuel.

THE LONGEST KISS IN HISTORY (OFF-BEAT)

Which painting is most famous . . . the Mona Lisa, the Last Supper, or the Kreutzer Sonata?

Probably the last . . . though most people have never heard of it by name!

But you undoubtedly have seen it time and again. Picture a long-haired violinist grasping his piano-playing accompanist in a passionate embrace, literally lifting her off the piano stool to kiss her.

Two decades ago a perfume company began featuring this romantic moment in an advertisement which has since been published about 8,000 times and *seen* more than 400,000,000 times (four hundred million!)

And this figure doesn't include readers of foreign-language publications . . . from Chinese to Norwegian.

Painted before the turn of the century, according to the New York Public Library archives, French artist René Prinet first exhibited his "Kreutzer Sonata" in Paris in 1901. It is thought that the title was inspired by Beethoven's composition of the same name . . . perhaps to suggest the music that's being played by the romantic twosome. Curiously, Russian novelist Leo Tolstoi wrote a book also entitled "Kreutzer Sonata," in which a jealous husband murders his wife.

For many years, the painting went unappreciated by the American public. Then someone at the Dana company got an idea. He saw an affinity between the picture . . . romantic, mysterious . . . and the perfume Tabu. Thus, a great love affair was born.

In April, 1941, the painting made its debut in top fashion magazines. No explanation was given. The reader saw the violinist sweeping the pianist off her feet, observed who was paying for the ad, and assumed . . . naturally . . . that the

---

The new conductor joined the ballet company for its July 16 performance in the Sigmund Stern Grove, San Francisco, summer music festival. The company danced "Danza Brillante," "Swan Lake" and "Con Amore."

Samuel, who joined the Oakland Symphony in 1959 after 10 years as assistant and then associate conductor to Antal Dorati with the Minneapolis (Minn.) Symphony Orchestra, is no stranger to ballet. His extremely varied experience includes conducting with the musical-folk opera "Ballet Ballads" of Jerome Moross and John LaTouche as far back as 1947. Since his graduation, cum laude, from the Eastman School of Music in 1945, he has explored the full range of the world of music, as soloist, composer, vocalist, arranger and conductor in pre-classical, classical and contemporary orhestral and chamber music as well as ballet and opera, in the United States and in Europe.

'The first thing you must learn, Miss Howell, is how to relax.'

lady was wearing Tabu.

Many people admire the painting. Every month, letters arrive at the 32 Dana offices all over the world asking for reproductions . . . people want to frame and hang the picture in their living rooms.

Some people are amused by the violinist . . . especially cartoonists, who have made him the subject of numerous lampoons. One artist switched the characters around and showed the *lady* clutching the violin (and her male companion). Another take-off depicts an aggressive lady pianist telling her violinist to get rid of the darn fiddle so "we can do this thing right."

Some people are . . . or were . . . annoyed by the ad. Especially Dana's competitors, back in the early days. They argued that perfume and passion shouldn't be shown together. "Decent women," they insisted, "won't want to be seen near perfume counters if this continues!" The competition also objected to the enticing Tabu slogans: "Stay away from Tabu if you can't accept its challenge" . . . and

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"Tabu . . . the forbidden fragrance."

But the competition soon reversed its position, along with its own advertising. Dana proudly contends that the violinist revolutionized perfume advertising.

THE UNSOLVED MYSTERY

Despite the fact that Dana has legal rights to use the painting, company officials have never seen the original and they don't even know i fit still exists!

From time to time, the company has sponsored exhaustive hunts through museums and art galleries in this country and in Europe . . . but without success.

One lead did establish early ownership. A European printing house had made a reproduction of the work in 1920, and according to their records, the painting was originally in the collection of the Prince-Regent of Bavaria.

Subsequent information pointed to a Parisian gallery, a Leipzig dealer, a world-famous collection in Chciago, and a Nova Scotia antique shop . . . but all of these clues led down blind alleys.

Somewhere along the line it was rumored that the painting had found its way into the Hitler bunker, along with other art treasurers looted from all parts of Europe, and that it went up in flames with everything else.

OAKLAND CIVIC BALLET CO.

The premier performance of a jazz ballet by the Oakland Civic Ballet Company highlighted an afternoon of jazz featuring Dizzy Gillespie at the Berkeley Community Theatre, June 25. Choreographed by Raoul Pause and Jimmie Barnes to a score by Bobbie Brooks, the ballet, "Eulogy in Blues," marks the first time that a major jazz ballet has been programmed on an all-star jazz concert. Bobbie Brooks, composer-musician, wrote a score of mood and action that was deeply impressive. Her noted sextet provided the accompaniment.

Maclovia Rui, formerly the premier danseus of the famed metropolitan Opera and acclaimed by critics as one of the greatest dancers in the dance-treatre, was seen in the fiery ballet in the leading role.

STRETCHING IT A BIT

By Lyn Dellis

Once at a very social affair
I turned out to be quite a martyr
I danced around with a smile on
my face.
While trying to hold up my garter.

DANCERAMA OF THE GOLDEN WEST, John Falls' presentation of the Folk Dance Federation of California, is this year's folk dance exhibitions feature of the Woodminster Light Opera Series.

Margaret McKinstry, director, is writing the script. Nate Moore, director of all folk dance shows at Disneyland, will narrate the program.

Tickets are available now from Sherman Clay in Oakland. Performance begins at 8:30 p.m. September 2.

• A Music Appreciation course, taught by Ryan Edwards, will be held on Tuesday nights, 7:30-9:00, at the Shirley Broughton School of Modern-Ballet, 112 West 21st St.

Beginning with General Aesthetics the course will cover Beginnings of Western Musical Traditions the Modern Concert Repertoire (Bach, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Brahms, Tschaikovsky), Nineteenth Centur Chamber Music, Opera, New Directions (Impressionism, Atonality, Neo-Classicism), Contemporary Music, Music in America and Music and the Other Arts.

• Flamenco dancers Pepita and Goya Reyes, considered by many critics to be Escudero's heir apparent, are playing nightly at San Francisco's Casa Madrid.

• Additional James Rozanas Acrobatic stops include: Billie Jo's School of Dance in Lubbock, Texas (Aug. 1-5) and Rae Dancing Studio, Davenport, Iowa (Aug. 21-25). Chicago National Association of Dance Masters (Aug. 13-17). Rozanas Acrobatic School (Aug. 28-Sept. 1).

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FINDING OUT
THE HARD WAY

By Lyn Dellis

How does one know he's middle-aged
When his skin is not old and shrivelly?
He finds it out while dancing—
His hips are not as swivelly.

THAT'S AFRICA YOU HEAR

Merrymakers dancing in the streets . . . garish costumes of silk and satin, gay top hats and fluttering rosette ribbons swirl in a gala array of color and music. It's festival time in South Africa!

The tradition dates back to the days of slavery, when, on New Year's Day, the slaves were given a holiday. After the abolition of slavery, in 1834, the old custom of New Year merrymaking continued . . . a Capetonian folk festival.

South Africans are proud of their modern ballet, opera and musical comedy. Here, a ballet is performed in the Aula, the new theater built by the University of Pretoria.

At midnight on New Year's Day, the "Cape Colored Carnival" begins . . . 10,000 Cape Town revelers dance some 20 miles through the streets of the city. Three hundred cups are awarded annually for the best performances.

South Africans, colored and white, are proud of their traditions and their traditional music. The Cape Malays have their own songfests when old Dutch and Malay songs are heard—part of their culture since the early Dutch days at the Cape.

On holidays and weddings; at picnics and other celebrations; Malay choirs visit homes, entertaining their hosts with song and being entertained themselves with sweetmeats and ginger beer.

The main cultural organization of the Cape Coloreds is the Eoan Group—which has an annual festival of arts in Cape Town. Opera and ballet of exceptionally high quality are performed. The first all-Colored cast to sing "La Traviata" in Italian belonged to the Eoan Group.

Folk dances and folk tunes, brought to South Africa from Europe and the East Indies back in the 17th century gives citizens of the Union a musical tradition in common.

At national festivals, as many as

4,000 performers may take part in a single dance! At the celebration of the 50th anniversary of the Union, in May, 1960, South African dancers were joined in a nationwide tour by dancers from Holland, England, West Germany, Israel, Belgium, Greece and the Scandinavian countries. The South Africans' costumes were based on the dress of the 19th century pioneers who made the long ox-wagon trek to the interior of South Africa from the Cape.

Folk singing and dance are accompanied mainly by the guitar and accordion or concertina, as in America and most European countries.

Ever hear of "pennywhistle"? It's a new type of popular music, increasingly heard, not only in South Africa, where about half a dozen Bantu touring companies are constantly performing, but in other parts of the world where it's becoming widely known to fans of popular music.

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Merrymakers dance in the streets of Cape Town, South Africa . . . garish costumes of silk and satin, gay to hats and fluttering rosette ribbons swirl in a gala array of color and music. The Cape Colored Carnival occurs every New Year's.

Pennywhistle contains a mixture of many influences—local and foreign, ancient and modern. The pennywhistle pipe heard in the streets of Johannesburg is a descendant of the traditional reed-pipe of the

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• James Graham-Lujan, former artistic director of the San Francisco Ballet, will conduct an evening course in "History of Ballet" for University of California Extension this spring. The class begins Tuesday, February 7, at 7 p.m. in room 208 Woods Hall, U.C. Extension Center, 55 Laguna Street, San Francisco.

The survey will cover the development of ballet from Italian *trionfi* and French court masques to the present day Bolshoi and New York City Ballet styles. There will be special lectures on Petipa, Diaghileff, Fokine, Isadore Duncan, Balanchine, Anna Pavlowa, Maria Tallchief and other prominent figures in the world of danc.e

Fiona Fuerstner, one of the stars of the San Francisco Ballet, will illustrate Graham-Lujan's lectures on the development of technique, stage make-up and costuming.

Bantu herd boy in the country districts.

American jazz is given a new, and exciting African twist by Bantu pennywhistle pipers and guitarists. For example, "Wimoweh," a favorite here, originated as a Zulu tribal chorus, was streamlined in the U.S. into a popular tune, and returned to Africa where its record sales are now booming among pennywhistle enthusiasts.

Ever since Jan van Riebeeck entertained a savage Hottentot captain with delicate harpsichord tones some 300 years ago, classical music has had a place in the Union's tradition.

When a hush falls over an audience and the vibrant sounds of a young and growing nation, already rich in culture and tradition, ring out in contemporary or classical, popular or pennywhistle rhythm ... you can be sure that's South Africa you hear!

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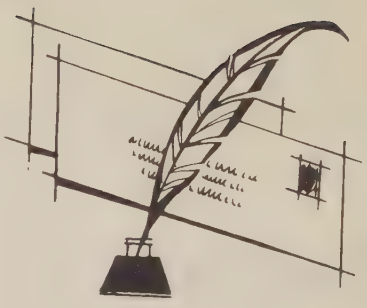
EDITOR'S NOTE:

The heading for what follows might aptly be titled: THANK HEAVENS FOR MINORITY GROUPS. It seems that even in the dance teaching business there is a small minority who ever see the 'handwriting on the wall' and even a smaller minority who ever take action to remedy the problem.

Whether you agree or disagree you should at least read the following letters so that you may be enlightened as to some of the actual problems confronting your profession—today.

Watch these pages next month for concrete proof of action taken by other "minority-doers" who are literally fighting not only for their rights but for the rights of all private enterprize dance teachers.



Dear Teachers:

Please read this letter carefully and give it your serious consideration.

We, the undersigned teachers, urgently request you to come to an open meeting Sunday, December 4th at 1:30 P.M. at VAN VALEY STUDIO, so we may all stand united and take definite and direct action upon certain issues and ideas now taking place in the field of dance.

For too long a time, there has been too much complacency among the teachers. Maybe you, personally, are not yet directly or acutely affected at the moment, but the time will come when you will be and in some areas that time is approaching with increasing rapidity.

Far too many teachers say, "What can you do about it?" or "It doesn't affect me." Well, something *can* be done about itfi and *is* being done about it right now in one part of the city.

We are referring to the creeping encroachment into the field of professional dance training by tax-exempt, non-profit organizations, and tax supported institutions, such as the public schools, the public play fields and recreation departments and YMCA facilities. In other words, direct competition by the government against free enterprise.

The standards of Dance as a profession are in jeopardy, as well as the consideration of Dance as an Art and not just a sport or mere athletic activity.

"United we stand—Divided we fall"

Let's have *all* teachers turn out for this meeting.

Sincerely,
FRANCES MEDLEY
Chairman Pro Tem
Seattle, Washington

Donna Lee Lind	Bob Smith
Marie Miller	Lilyan Turner
Paula Nichols	Ruth Van Valey

Shoreline Public Schools
May 1, 1961

TO: Administrative & Supervisory Staff

You are advised that no bulletins relating to private instruction by dance schools or music teachers are to be issued through the Shoreline Schools in any manner . While the Cornish School is a non-profit organization supported by the Music and Art Foundation of Seattle, the fact that they compete with private teachers in this community, their program is to be classified as private with respect to the issuance of communications through the schools to homes.

This directive in no way interferes with the established practice of the dis-

trict to cooperate with any groups or organizations with respect to the use of school facilities under the standard provisions of the district rental program.

We must be extremely careful at all times to make certain that the issuance of bulletins or communications through the schools to homes concern themselves with the public school program, or situations which are closely related to the public schools and have been approved by the superintendent's office.

Dear Editor,

When I started to read the column "Our Readers Write" in the November 1960 issue, I thought "My this sounds familiar"—then I realized I was reading the letter I had sent to you. This was a wonderful spread you gave me, and please accept my apologies for not acknowledging it sooner. Since then much has happened, so I thought you would like to know about it, so I am enclosing several letters that will give you some information about the Dance Teachers Council.

The first letter sent, dated Nov. 17, 1960, inviting the teachers to a meeting Dec. 4th, brought about the formation of DTC. At first we contacted only the teachers in our city and surrounding communities. In April, we sent another letter to teachers thruout the state inviting them to attend a Sunday meeting whereby they could come and find out what we had already accomplished in the short time we had been organized, and to learn what our future plans were to be. In that letter we also enclosed the brochure (copy enclosed for you) so they could see that we had a formal organization already in operation.

We members of DTC feel we have accomplished some major victories in these few month time. If you will refer to my letter to you, third paragraph from the end where I refer to the situation about Cornish School, the enclosed directive from the Shoreline Schools will be self explanatory. DTC sent duplicate letters to our state superintendent of public schools, to the county superintendent, to the Seattle Schools superintendent, as well as to Dr. Howard of the Shoreline Schools. We also enclosed photostatic copies of advertising sent out by Shoreline Schools and of a letter in which they denied knowing anything about such ads. Our letter was a request for a hearing on the subject, so at an agreed time and date, eight of us teachers met with Dr. Howard and several members of the Shoreline District school board. Our committee, singly, brought our various facts bearing on our side of the case, and Dr. Howard very quickly saw our point of view and informed us he would issue the enclosed directive. The whole incident was discussed and settled in a matter of forty minutes. We feel this is a major victory for us and also will prevent any other schools in the area from any such procedure.

Our meeting with the YMCA leaders was delayed due to illness on my part and an auto accident to the executive director, but finally, in April it was amiably settled, with the Y director agree- that no more dance lessons were to be taught at the Y.

In May, a committee of us met with directors of the YWCA, and both sides agreed that further discussion will be needed.

One fact has been clearly brought to our attention as a result of our meetings with the people connected with these other agencies, and that is that they don't know us as people—or about our problems, also, that unless we tell them, they do not realize they are stepping on our toes, so you see, it pays to "holler" instead of just saying—What can you do about it—taking the defeatist attitude (altogether too-too prevalent in America today) that They are bigger than we are. In every instance, we have found them most courteous and agreeable and willing—almost eager—to listen to our side and our problems as a business.

You may use any of this information I have given you in any way you wish, as it may help some other groups to make a stand, and in so doing, we will all become stronger.

Incidentally, we are also discussing other means of helping ourselves in business—we are going to look into the idea of becoming incorporated as a non-profit-tax-exempt organization, similar to one that the doctors are contemplating. We are also discussing the idea of group insurance.

Best wishes,
FRANCES MEDLEY

ERRAND INTO THE MAZE

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Choreography by Gertrud Bodenwieser

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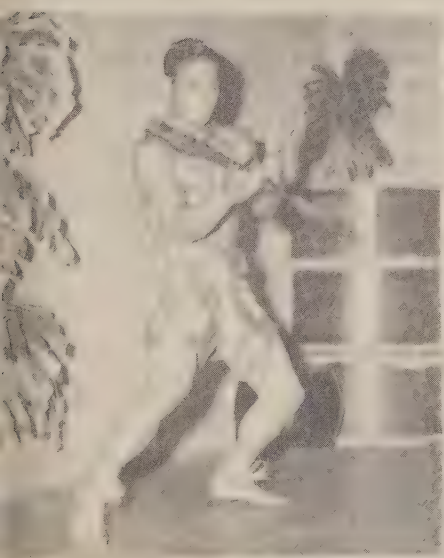
'But Miss Jones, that's what you said, one, two, three kick.'

Moan Lindsey, Tahitian dancer with the Kent Ghirard group. (Royal Hawaiian)



Faauila Malale, sword dancer-fire dancer at the Waikiki Sands.

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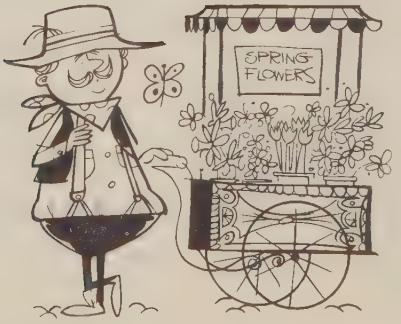
Above are two photos taken at the Dance Masters of America convention held in the Hawaiian Islands this past summer. Top: Thomas and Rogers are shown teaching the International style of ballroom dancing. Bottom: Harvey and Helen Gordon taught novelty Waltz and Tango.

–Photos by Kaualani



BOOKS

Standard American Foxtrot
by John Clancy
(Illustrated, 8½x11, stapled)
(A Ballroom Workshop Publication)
54 pp. $3.95

Let's get right to the point by quoting from page one, headed Standard American Foxtrot: "It is hoped that (this book) will be useful to the dancing layman as a source of remembering steps and combinations of steps, and their accompanying rhythms and that teachers of dancing may use it as an outline for teaching."

Because of the book's wonderful simplicity of presentation it certainly should fulfill the author's expectations as set forth in the above quote. Both the teacher and beginner should find it an indispensable addition to their "How To" dance library, albeit for different reasons.

Subjects covered include: How to Recognize Foxtrot Music, Rhythm and Tempo, basic steps and movements and positions.

There are intermediate and advanced dance patterns along with a beginner's and advanced Foxtrot routine. Steps and routines are well illustrated through the use of footprints.

It's quite evident that dancer-author John Clancy has put not only steps but his heart into the making of this book.

B.H.

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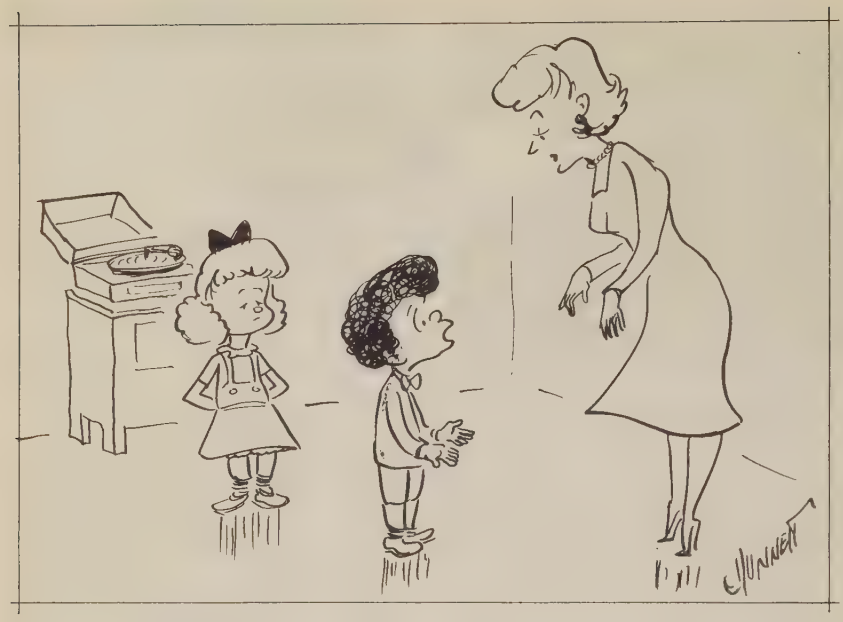

'That's what I thought too – but it's the music that's not keeping time.'

DANCE TEACHER'S 5-YEAR OLD IS TOO BRIGHT FOR SCHOOL

LONDON, Aug.

At the age of 5, Verina Greenway is too bright to go to school.

She speaks and reads English, French and Italian. She can spell and write as well as a normal 10-year-old child. Her arithmetic is as good as an 8-year-old's.

But Verina is no bookworm.

She also swims, skates and plays the piano. And she's so good at dancing that she's won 23 prizes.

HER MOTHER, Mrs. Kerra Greenway, a professional dancing teacher, said in an interview that she believes a great many children could be as clever as her daughter.

The mother's rules for raising a bright child: "Have love in the home—and lots of it.

"Never ignore your child's questions. Answer them fully.

"Don't let grandma or a nurse bring up your child. Do it yourself."

Verina's mother knew her child was very smart and sent her to school at the age of 5.

"May I have this dance?!"

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- **Dance students make better school students.**
- **A few important "don'ts".**
- **No delinquency problem with dance students.**
- **Dancing's physical benefits.**

BOOKLET-2 (12 pages)

Makes an excellent "follow-up" in the event that a prospective dance student fails to enroll on the original inquiry. A few of the subjects covered are:

- **A word about dance recitals.**
- **Don't be a "stage-mother".**
- **Should students give their dance teacher credit?**
- **Should dance students be paid for performing?**

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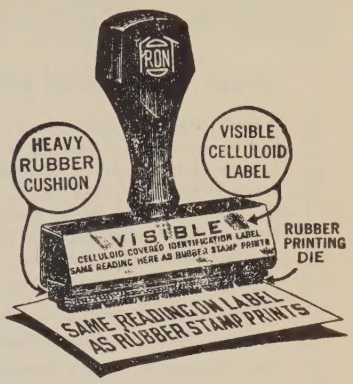

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